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ABSTRACT

This paper, the second of two related documents, presents the findings of a follow-up survey undertaken for the National Association of Schools of Theatre (NAST) to determine current practices in 39 Ph.D. granting institutions regarding standards, goals, and objectives of this terminal degree in theater in the United States. The survey presents information from 22 institutions regarding teaching, artistic, and/or administrative assignments for both full-time and part-time faculty; numbers of graduate students; how competence in teaching of graduate doctoral students is assured; how production experience is assured; access to ongoing professional theater production; graduate credits; financial support; graduate assistant duties; number of doctoral theater programs and whether there are too many; and information on recent graduates' work experience. A list of doctoral programs in theater in the United States as of July 1989 is appended. (SR)

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# NAST Follow-up Survey of Doctoral Granting Institutions
## Summary of Results

Harold R. Oaks
Brigham Young University
July, 1989

Last year most institutions granting the doctoral degree in Theatre responded to a questionnaire and participated in the National Association of Schools of Theatre Retreat in San Diego in early August, 1988. From the retreat came a desire to know more about other programs, and to discuss standards for this degree. To supply information useful for these discussions, a questionnaire was prepared. It was sent to the 39 institutions having doctoral programs; 22 responded (56%).

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### 1. Faculty.

**A. How many of your faculty are assigned full-time to teach history, criticism, theory, literature, script analysis, or dramaturgy?**

| # of faculty | # universities with this # faculty teaching these subjects full-time. | |
|---|---|---|
| 0 | 2 | 9% |
| 1 | 1 | 5% |
| 2 | 4 | 18% |
| 3 | 4 | 18% |
| 4 | 4 | 18% |
| 5 | 3 | 14% |
| 6 | 1 | 5% |
| 7 | 1 | 5% |
| 8 | 1 | 5% |
| --- | --- | |
| 15 | 1 | 5% |

*Most doctoral programs (68%) have 2-5 faculty teaching full-time in history, criticism, theory, literature, script analysis, or dramaturgy.*

**B. What other artistic and/or administrative assignments do these full-time faculty perform?**

| Artistic/Adm. Assignment | # of univ. checking this item | |
|---|---|---|
| Directing | 16 | 73% |
| Design | 3 | 14% |
| Coordinate Grad. Program | 19 | 86% |
| Acting | 5 | 23% |
| Publicity/promotion | 1 | 5% |
| Dept. Chair/Head | 14 | 64% |
| Other: | Literary Manager, Professional Reviews of Shows, Research, Associate Dept. Chair, Artistic Director. | |

*Most faculty who teach full-time in non-production areas are still involved in production work; either directing (73%), designing (14%), or acting in productions (23%). Almost all institutions use these faculty to coordinate graduate programs (86%). Well over half the Department administrators (64%) are also faculty in this area.*

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**C. How many of your faculty are assigned part-time to teach history, criticism, theory, literature, script analysis, or dramaturgy?**

| # of faculty | # universities with this # faculty teaching these subjects part-time | |
|---|---|---|
| 1 | 4 | 19% |
| 2 | 4 | 19% |
| 3 | 5 | 24% |
| 4 | 3 | 14% |
| 5 | 2 | 10% |
| 6 | 2 | 10% |
| 7 | 0 | |
| 8 | 0 | |
| 9 | 1 | 5% |

*Most doctoral programs (76%) have an additional 1 to 4 faculty teaching part-time in history, criticism, theory, literature, script analysis, or dramaturgy.*

**D. Of those assigned part-time, what are their other teaching assignments?**

| Artistic/Adm. Assignment | # of univ. checking this item (N= 21) | |
|---|---|---|
| Acting (voice, movement, etc.) | 14 | 67% |
| Design | 4 | 19% |
| Arts Management | 1 | 5% |
| Directing | 15 | 71% |
| Playwriting | 9 | 43% |
| Technical | 1 | 5% |
| Other: | Intro/survey,Asian Performance, undergrad classes in hist/theory/crit., | |

*Faculty who teach part-time in this area also have heavy teaching responsabilities in such production related areas as directing (71%), acting (67%), and design (19%). Playwriting is also frequently assigned (43%).*

**E. What other artistic and/or administrative assignments do these part-time faculty perform?**

| Artistic/Adm. Assignment | # of univ. checking this item | |
|---|---|---|
| Directing | 14 | 67% |
| Design | 2 | 10% |
| Coordinate Grad. Program | 5 | 24% |
| Acting | 5 | 24% |
| Publicity/promotion | 3 | 14% |
| Dept. Chair/Head | 5 | 24% |
| Other: | Administrative, Technical, Composing Music, Professional Reviews of Shows. | |

*In addition to teaching in production related areas, these faculty are also involved in production direction (67%), acting (24%), and design (10%). Many of these faculty also Coordinate Graduate programs and administer departments.*

**F. Do you have a specialist in non-Western theatre on your faculty?**

| | | |
|---|---|---|
| Yes | 10 | 45% |
| No | 12 | 55% |

**G. Do you have a specialist in non-traditional theatre on your faculty?**

| | | |
|---|---|---|
| Yes | 14 | 64% |
| No | 8 | 36% |

**H. Do you have (either in Dept. or in Univ. library) a full-time Reference Librarian in the Arts and Humanities?**

| | | |
|---|---|---|
| Yes | 22 | 100% |
| No | 0 | |

*Less than half (45%) of the doctoral institutions have a specialist in non-Western theatre on faculty. Most (64%) have a specialist in non-traditional theatre, and all have full-time librarians in the Arts and Humanities.*

## 2. Graduate Students

**A. What is the minimum number of students you would require to be in the doctoral program to make it operative?**

| Minimum # Students | #Inst. indicating this number (N=21) | |
|---|---|---|
| 1 | 1 | 5% |
| 2 | 1 | 5% |
| 3 | 2 | 10% |
| 4 | 1 | 5% |
| 5 | 5 | 24% |
| 6 | 4 | 19% |
| 7 | 0 | |
| 8 | 1 | 5% |
| 9 | 1 | 5% |
| 10 | 1 | 5% |
| 11 | 0 | |
| 12 | 2 | 10% |
| 13 | 0 | |
| 14 | 0 | |
| 15 | 1 | 5% |
| ----- | ---- | |
| 25 | 1 | 5% |

*Most (58%) feel between 3 and 6 students are necessary to operate a doctoral program, but the range is from 1 to 25.*

**What would be the ideal number of students for a doctoral program?**

| Ideal number of students | # indicating this number (where two numbers were indicated, both high & low are scored; N=26) | |
|---|---|---|
| 5 | 1 | 4% |
| 6 | 2 | 8% |
| 7 | | |
| 8 | | |
| 9 | 1 | 4% |
| 10 | 2 | 8% |
| 11 | | |
| 12 | 7 | 27% |
| 13 | | |
| 14 | | |
| 15 | 7 | 27% |
| 16 | 2 | 8% |
| 17 | | |
| 18 | | |
| 19 | | |
| 20 | 4 | 15% |
| -------- | ------ | |
| 40-60 | 1 | 4% |
| 80 | 1 | 4% |

*Over half (54%) feel the ideal number of students is 12 to 15, and nearly three-forths (74%) suggest 9-16 as ideal. The two extremes diverge widely; from 5 to 80.*

3. Program

**A. How do you assure compentence in teaching of graduate doctoral students?**

| Method | # institutions indicating this method (multipule responses possible) | |
|---|---|---|
| Rev. of past teaching in other settings | 11 | 50% |
| Teaching Associateship | 12 | 55% |
| Req. teaching skills course/s | 5 | 23% |
| Supervision of teaching | 13 | 59% |
| Other | 6 (publication record, student course evaluations, workshops in teaching) | |

*Most frequently used methods for assuring compentence in teaching are supervision of teaching (59%), granting teaching assistantships (55%), and reviewing past teaching in other settings (50%). Less than a quarter (23%) require formal coursework in this area. It is interesting to note one institution reviews the publication record as a means of determining teaching compentence.*

**B. How do you guarantee production experience of doctoral students?**

| Method | # institutions indicating this method (multipule responses possible) | |
|---|---|---|
| Require prerequisite performance degree | 3 | 14% |
| Require significant performance experience during program | 10 | 46% |
| Do not guarantee | 7 | 32% |
| Other | 4 ( most have experince, course in "onstage studies", recommended only, urged but not required, require previous experience, direct one budgeted production) | |

*About half the institutions require some sort of production experience either prior to or during the doctoral degree. The remainder assume experience, recommend and/or urge, or do not concern themselves with this area.*

**C. How does your institution provide on-going access to professional theatre production?**

| Method | # institutions indicating this method (multipule responses possible) |
|---|---|
| Local Equity company/s | 12 (7 of those with local companies also have trips to see professional theatre) |
| Trips to professional theatre | 12 (only 5 of these indicated frequency of trips (1-5 times); only 1 subsidizes one trip per year) |
| Local semiprofessional company/s | 12 |
| No local professional. work; students on own to see prof. theater | 4 |

*Over half (55%) have access to local professional theatre. Most of the other institutions have their students travel to professional theatres. However, almost one-fifth (18%) have no local professional theatre and students are on their own to see (or not see) professional theatre work during thier degree program.*

**D. What % of credits allowed toward the doctorate is restricted to graduate students only?**

| % of credit | #of institutions (N=20) | |
|---|---|---|
| 75% or more | 10 | 50% |
| 60%-74% | 5 | 25% |
| 50% | 3 | 15% |
| 40%-49% | 2 | 10% |

*Seventy-five percent of those responding to this question require 60% or more of the credit allowed toward the degree be restricted to graduate students only.*

**E. What % of the credits allowed toward the doctorate is in history, theory, criticism and other research-oriented courses?**

| % of credit | #of institutions (N=20) | |
|---|---|---|
| 66% or more | 16 | 80% |
| 50% | 1 | 5% |
| 40%-49% | 3 | 15% |

*Most institutions (80%) require two-thirds or more of the credit toward the doctorate be in history, theory, criticism or other research-oriented courses.*

**F. Are non-traditional theatre course offerings available and encouraged as part of the doctorate program?**

| | | |
|---|---|---|
| Yes | 20 | 91% |
| No | 2 | 9% |

**G. Are non-Western theatre course offerings available and encouraged as part of the doctorate program?**

| | | |
|---|---|---|
| Yes | 14 | 64% |
| No | 8 | 36% |

*Almost all institutions (91%) have non-traditional theatre course offerings and almost two-thirds (64%) have non-western theatre offerings available and encouraged as part of their doctorate program.*

**4. Financial Support**

**A. Type of Support.**

| Support | #inst. offering | | this support | Averg.% of stud. receiving range |
|---|---|---|---|---|
| Fellowships. | 17 | 77% | 21% | 5%-60% |
| Teach. Asst. | 19 | 86% | 54% | 25%-100% |
| Research Asst. | 10 | 46% | 17% | 5%-65% |
| Other grants | 13 | 59% | 18% | 5%-60% |
| No support | 17 | 77% | 17% | 5%-50% |

*Almost all institutions (86%) offer students teaching assistantships. Over half offer fellowships (77%) and other grants (59%). Less than half (46%) have research assistantships. More than three-forths (77%) have at least some students without institutional support (23% have all of their students on some type of support)*

**B. Range of Stipends.**

| Type of support | low average | high average | low | high |
|---|---|---|---|---|
| Fellowships | $5,882 | $8,265 | $ 750 | $11,000 |
| Teach. Assistant | $5,895 | $6,974 | $3,000 | $11,269 |
| Research Assist. | $6,682 | $7,182 | $3,000 | $10,633 |
| Other Grants | $3,944 | $5,556 | $ 300 | $10,000 |

**C. Do you have tuition (fee) waivers?**

| | | |
|---|---|---|
| yes | 20 | 91% |
| no | 2 | 9% |

*Ninety one percent of those responding indicated they gave some type of tuition (fee) waiver.*

| | | |
|---|---|---|
| Is this for only instate? | 1 | 6% |
| Is this for only out of state? | 4 | 25% |
| Both instate & out of state? | 11 | 69% |
| Other | 3 | |

*This question was not phrased to address the private school (instate/out of state), so was not relevant for them. Of those responding, most (69%) give both instate and out of state tuition waivers.*

**What is the range of the waiver?**

| | | |
|---|---|---|
| all | 12 | 63% |
| 75% | 2 | 11% |
| 50% | 0 | |
| 25% | 1 | 5% |
| other | 4 (90%, 33-100%, out of state portion, varies) | |

*When tuition waivers are given, they tend to be for 75% or more of the tuition cost.*

**Graduate Assistant Duties:**

| Duty | #institutions checking this item | |
|---|---|---|
| Teach classes alone | 19 | 86% |
| Teach discussion sections | 16 | 73% |
| Serve as research assoc. | 15 | 68% |
| Work in scene,cost., lighting | 16 | 73% |
| Supervise undergrad in shop/prod | 13 | 59% |
| Adm. Assoc.(box office, publicity, etc.) | 16 | 73% |
| Other | 5 (help edit prof. journal, maintain theatre collection, direct performance archives, analize public teachers, direct forensics, direct Children's Theatre tour) | |

*Graduate Assistants are used by most institutions as teachers (86%), as discussion leaders (73%), working in production areas and in front-of-the-house (73%), to do research (68%) and to supervise undergraduates (59%). They appear to frequently be used as part-time faculty.*

**5. Other Doctoral Programs**

**A. How many other doctoral theatre programs are in your state?**

*At the end of this study is a list of the Doctoral programs in theatre in the United States. States having more than one program are:*

| State | total | #public | #private |
|---|---|---|---|
| California | 5 | 4 | 1 |
| New York | 4 | 2 | 2 |
| Illinois | 3 | 2 | 1 |
| Michigan | 3 | 3 | |
| Ohio | 3 | 3 | |
| Texas | 2 | 2 | |
| Utah | 2 | 1 | 1 |

**In your opinion, is that duplication justified?**

| | #inst. | % of those responding (N=13) |
|---|---|---|
| yes | 9 | 69% |
| no | 4 | 31% |

*As will be noted above, only a limited number of states have duplication within their states with other public institutions. In times of severe budget concern, these duplications will no doubt be reviewed and will need strong justification. Nearly seventy percent of those responding to this question feel such duplication can be justified.*

**B. There are now 39 doctoral theatre programs in the United States. Do you feel the number of programs should be reduced?**

| | #institutions | % of those responding(N=21) |
|---|---|---|
| yes | 9 | 43% |
| no | 12 | 57% |

*There is clearly a division of opinion on this question. A majority (57%) feel no need for reduction, but a sizable minority (43%) think the number of programs is too high.*

**C. If you answered "yes" on item "B" above, how many programs should we have?**

| Number | #suggesting this number |
|---|---|
| 10 | 1 |
| 15 | 2 |
| 20 | 2 |
| 25 | 2 |
| 30 | 2 |

*There is no clear consensis on the number of programs we should have, except no one suggested we have any more than we now have.*

**Would your institution consider withdrawing its doctoral degree?**

| | #institutions | % of those responding(N=16) |
|---|---|---|
| yes | 3 | 19% |
| no | 13 | 81% |

*Of those responding, nearly one fifth (19%) would consider withdrawing their degree.*

**6. Doctoral Program Graduates**

**Those who have graduated in the last three years and are now teaching in a college or university.**

| Number | #institutions reporting this number |
|---|---|
| 0 | 3 |
| 1 | 1 |
| 2 | 1 |
| 3 | 3 |
| 4 | 3 |
| 5 | 3 |
| 6 | 2 |
| 7 | 2 |
| 8 | 0 |
| 9 | 1 (Ohio State Univ.) |
| Total graduated | 74 |

*This study indicates a more balanced graduation picture than last year. There may have been confusion about the question on the previous survey. The two institutions reporting graduating extraordinary numbers of students on the previous survey are now more in line with others around the nation:*

| Institution | '88 survey (last 5 years) | '89 survey (last 3 yrs) |
|---|---|---|
| New York University | 34 | 5 |
| City University of New York-Graduate Center | 30 | 7 |

**A. Teaching Subjects (Please check all that apply):**

| Subject | #doctoral graduates teaching subject | % of total reporting(N=59) |
|---|---|---|
| History | 30 | 51% |
| Criticism | 20 | 34% |
| Playwriting | 3 | 5% |
| Intro. to Theatre | 31 | 53% |
| Directing | 18 | 31% |
| Theatre Technology | 4 | 7% |
| Theatre Manag./Adm. | 3 | 5% |
| Dramatic Literature | 21 | 36% |
| Theory | 8 | 14% |
| Production | 9 | 15% |
| Acting | 28 | 48% |
| Design | 5 | 9% |
| Film | 6 | 10% |
| Child Drama | 2 | 3% |

Other — Television,Asian Theatre, English, Research Methods, Rehearsal & Performance, Shakespeare, Hispanic/Latin American Theatre, Speech, African Performance, Dance, Performance Studies, Philosophy, Communication

*Graduating doctoral students are most likely to teach Introduction to Theatre, History of Theatre, Acting, Dramatic Lierature, Criticism, and Directing.*

**B. Artistic Work(Please check all that apply):**

| Artistic Assign. | #doctoral graduates completing assign. | % of total reporting(N=59) |
|---|---|---|
| Directing | 34 | 58% |
| Set Design | 5 | 9% |
| Dramaturge | 1 | 2% |
| Costume Design | 2 | 3% |
| Lighting Design | 4 | 7% |
| Technical | 1 | 2% |

Other — Actor (3), Choreographer (3), Translator (2), Creative Dramatics Workshops.

*The majority of graduating doctoral students (58%) will be expected to direct one (35%) or two (38%) shows per year. Quality teaching and artistic work is expected of most doctoral graduates.*

**C. Administrative Work (Please check all that apply):**

| Admin. Assign. | #doctoral graduates completing assign. | % of total reporting(N=59) |
|---|---|---|
| Dept. Head/Chair | 6 | 10% |
| Dean | 1 | 2% |
| Director of Theatre | 9 | 15% |

Other — Advisor, Theatre/Film Librarian, Theatre Critic, Editor, Cultural Arts Coordinator, Theatre Project Director in Europe, Director of Theatre for Youth, Development Officer.

*Just over a quarter (27%) will have a major administrative assignment shortly after completion of the degree.*

**Doctoral Programs in Theatre in the United States**
**July, 1989**

| | |
|---|---|
| California | *Stanford University |
| | University of California-Berkley |
| | University of California-Davis |
| | University of California-Los Angeles |
| | **University of California-Santa Barbara |
| Colorado | **University of Colorado-Boulder |
| Connecticut | *Yale University (**DFA only**) |
| Florida | **Florida State University |
| | *University of Florida (1988: "program being phased out") |
| Georgia | **University of Georgia |
| Hawaii | **University of Hawaii-Manoa |
| Illinois | **Northwestern University |
| | *Southern Illinois University |
| | *University of Illinois-Urbana/Champaign |
| Indiana | Indiana University |
| Kansas | **University of Kansas |
| Louisiana | *Louisisana State University |
| Maryland | **University of Maryland |
| Massachusetts | **Tufts University |
| Michigan | **Michigan State University |
| | **University of Michigan |
| | **Wayne State University |
| Minnesota | **University of Minnesota-Twin Cities |
| Missouri | *University of Missouri-Columbia |
| Nebraska | *University of Nebraska-Lincoln |
| New York | **City University of New York-Graduate Center |
| | *Columbia University |
| | **Cornell University |
| | **New York University (Tisch School of the Arts) |
| Ohio | **Bowling Green State University |
| | **Kent State University |
| | **Ohio State University |
| Oregon | University of Oregon |
| Pennsylvania | **University of Pittsburgh |
| Texas | *Texas Tech University |
| | *University of Texas at Austin |
| Utah | **Brigham Young University |
| | *University of Utah |
| Washington | *University of Washington |
| Wisconson | **University of Wisconson-Madison |

Total number of programs: 40 in 1988; 39 (without U. of Florida) in 1989.
*Institutions participating in NAST survey: 1988: 33 *
1989: 22 **